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ABSTRACT

The National Association of Schools of Music was established for the purpose of securing a better understanding among institutions of higher education engaged in work in music; of establishing a more uniform method of granting credit; and of setting minimum standards for the granting of degrees and other credentials. This 1976 Association Handbook covers: (1) code of ethics; (2) standards for undergraduate degrees in music, including admissions, graduation, competencies; (3) music in general studies; and (4) graduate programs in music, including admissions, requirements for master's degrees, specialist in education degrees, and doctoral degrees. (Author/KE)

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HANDBOOK

1976

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Additional copies of this Handbook, A List of Members, A Basic Music Library, Music in Higher Education, current bulletins, and information regarding membership may be secured from

National Association of Schools of Music
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FOREWORD

The National Association of Schools of Music was founded in 1924 for the purpose of securing a better understanding among institutions of higher education engaged in work in music; of establishing a more uniform method of granting credit; and of setting minimum standards for the granting of degrees and other credentials. It is incorporated in the State of Ohio as a not-for-profit organization. The work of the Association during its early years was financed very largely by the Carnegie Corporation of New York. In November of 1975, representatives of member institutions ratified proposals creating a category of membership for non-degree-granting institutions.

The National Association of Schools of Music is a constituent member of the American Council on Education and the National Music Council. The National Association of Schools of Music has been designated by the Council on Postsecondary Accreditation as the agency responsible for the accreditation of music curricula in higher education. In the field of teacher education the Association cooperates with the National Council for Accreditation of Teacher Education. The services of the Association are available to all types of degree-granting institutions in higher education and to non-degree-granting institutions offering pre-professional programs or general music training programs. Membership in the Association is on a voluntary basis.

A general statement of aims and objectives follows:

1. To provide a national forum for the discussion and consideration of problems important to the preservation and advancement of standards in the field of music in higher education.
2. To develop a national unity and strength for the purpose of maintaining the position of music study in the family of fine arts and humanities in our universities, colleges and schools of music.
3. To guard the freedom of leadership in music training and to insure the right to protect the vital growth of the artist.
4. To establish standards of achievement with no desire or intent to curb or restrict an administration or school in its freedom to develop new ideas and to experiment or to expand its program.
5. To recognize that inspired teaching may rightly reject a status quo philosophy.
6. To establish that the prime objective be to provide the opportunity for every music student to develop individual potentialities to the utmost.

CONSTITUTION OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

ARTICLE I

NAME

The name of the Association shall be the National Association of Schools of Music.

ARTICLE II

PURPOSES

The purposes of the Association shall be:

1. To advance the cause of music in American life and especially in higher education.
2. To establish and maintain minimum standards for the education of musicians, while encouraging both diversity and excellence.
3. To provide a national forum for the discussion of issues related to these purposes.

ARTICLE III

POWERS

It is understood that all decisions of the Association bearing on the policy and management of schools of music are to be advisory in character.

ARTICLE IV

MEMBERSHIP

Associate and Full Membership, Community/Junior College membership, Non-Degree-Granting Institutional membership, Individual membership, and Honorary membership shall be open to institutions and to individuals who meet the qualifications of the Association.

Each institutional member shall have one vote. Normally, the voting delegate shall be the person directly responsible for the administration of the music unit.

ARTICLE V

DUES

To meet the expenses of the Association, an annual fee shall be paid by each member, the amount to be determined by the Association on the recommendation of the Board of Directors.

ARTICLE VI

GOVERNMENT

Section 1. The government of the Association shall be vested in the Board of Directors, its Officers, and the Executive Committee of the Board of Directors.

Section 2. The membership of the Association shall be divided into geographical regions and each region shall have a Chairman.

ARTICLE VII

COMMISSIONS AND COMMITTEES

Section 1. There shall be a Commission on Undergraduate Studies and a Commission on Graduate Studies.

Section 2. Other Committees and Commissions may be established to carry on the programs of the Association.

ARTICLE VIII

ELECTIONS

There shall be an annual election with a slate of officers to be prepared by a Nominating Committee.

ARTICLE IX

MEETINGS

There shall be an annual meeting of the Association and an annual meeting of the Board of Directors, and such special meetings of the Association, its Board of Directors, its Executive Committee, and Commissions as may be deemed appropriate.

ARTICLE X

LEGAL STATUS OF THE ASSOCIATION

In order to comply with the articles of incorporation of the State of Ohio, under whose laws the Association is incorporated, the President,

Secretary and Treasurer of the Association shall serve as a Board of Trustees, provided, however, that one of these officers is a resident of the State of Ohio. Should none of these three officers be a resident of that State, the number of Trustees shall be increased to four, the fourth member to be a resident of Ohio and to be appointed by the President within thirty days of the time when the need of this fourth member becomes apparent.

Article XI

DISPOSITION OF ASSETS

In the event that this Association should ever be dissolved and cease to exist, the Board of Trustees shall have the power and are hereby authorized to dispose for cash of all property and securities belonging to the Association. The amount of such cash less necessary expenses shall be added to any existing bank balance on hand. The total sum shall at the discretion of the Trustees holding office at the time of dissolution be spent for some educational project in the field of music, this action to be taken within approximately one year from date of dissolution. If during this period of one year one or more of the Trustees should cease to function for any reason, the remaining Trustees are hereby authorized and directed to elect a new Trustee or Trustees from representatives of member institutions at the time of said dissolution.

Article XII

AMENDMENTS

The constitution of the Association may be amended by a two-thirds vote of the membership present and voting at any annual meeting, provided a written notice of the proposed amendment be sent to all institutional members at least two weeks before the said meeting.

BYLAWS
OF THE
NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

ARTICLE I

MEMBERSHIP

Section 1. ASSOCIATE MEMBERSHIP. An institution meeting a substantial portion of the standards of the Association, and giving promise of being able to meet completely the Association's standards for all music curricula which it offers, may be granted associate membership.

Institutions eligible to apply for associate membership include colleges, universities, independent schools of music, and institutions offering graduate work only.

All applicant baccalaureate or higher degree granting institutions to which membership is granted are placed in the associate membership category for a minimum period of two years. It is expected that they will apply within five years for promotion to full membership.

Section 2. FULL MEMBERSHIP. An institution holding associate membership and meeting Association standards in full for all music curricula offered, may be promoted to full membership.

It is the policy of the Association to re-examine Full members on a ten-year cycle.

Section 3. COMMUNITY/JUNIOR COLLEGE MEMBERSHIP. A community or junior college may be granted membership in the Association if its curriculum and resources are equivalent to the first two years of a four-year member institution, and it demonstrates interest in improvement and maintenance of standards through periodic self-evaluation and consultative services.

Section 4. NON-DEGREE-GRANTING INSTITUTIONAL MEMBERSHIP. Institutional membership may be granted to non-degree-granting institutions, pre-collegiate or postsecondary, which meet the standards of the Association and which demonstrate interest in improvement and maintenance of standards through periodic review.

Section 5. INDIVIDUAL MEMBERS. Individual membership will be

granted to any musician who is deemed worthy by the Association. Individual members have no vote.

Section 6. HONORARY MEMBERS. The Board of Directors may confer honorary membership on an individual of high professional qualification. Honorary members are exempt from dues and have no vote.

Section 7. SUSPENSION OR REVOCATION OF MEMBERSHIP. Member schools which fail to maintain the required standards may have their membership temporarily suspended or revoked by vote of the Association upon the recommendation of the appropriate Commission or Committee and the Board of Directors. Such schools may apply for reinstatement through the usual admission procedure. Request for readmission will not be considered until two years have elapsed.

If any school which is a member of this Association is dropped from the accredited list by its State Board of Education or its regional accrediting agency, it shall have its status reviewed by the Association. If, as a result of such a review, membership in the Association is temporarily suspended or revoked, the institution may be reinstated only after reinstatement has been approved by an examining committee appointed by the appropriate Commission(s).

Section 8. PROBATIONARY STATUS. Member institutions which fail to respond satisfactorily to recommendations of the Commission(s), or which are found to be in violation of the Code of Ethics or Rules of Practice and Procedure, may be placed on probation by the Association. The probationary period shall extend for not fewer than five months nor more than five years, the specific period to be determined by the Commission(s) or Board of Directors at the time such action is taken. A self-evaluation and visitation may be required for the removal of probation.

Institutions on probation do not lose their right to vote on the business of the Association.

Section 9. APPEALS. The Association shall provide recourse procedures as approved by the Council on Postsecondary Accreditation.

ARTICLE II

DUES

Section 1. The annual dues for institutional members are scaled on the basis of the level of degrees offered. Dues are: $150 for non-degree-granting institutions; $150 for junior or community colleges; $200 for schools offering only the baccalaureate degrees in music and/or music education; $300 for schools that offer work through the master's degree

in music and/or music education; $400 for institutions that offer major programs in music and/or music education through the doctorate. The annual dues for individual members are $20. Dues are payable upon notification of election to membership and annually thereafter on October 1st of each year.

Section 2. Notice of non-payment of dues shall be sent to delinquent members on November 15th of each year. If the dues of any member remain unpaid on February 15th next following, said membership shall automatically cease. Resignation shall not be accepted from delinquents.

Section 3. The fiscal year of the Association shall be from September 1st of one year through August 31st of the following year.

ARTICLE III

GOVERNMENT

Section 1. OFFICERS. The officers shall be a President, Vice President, Treasurer, Secretary, and nine Regional Chairmen.

Section 2. DUTIES OF OFFICERS.

a. *President.* The President shall act as the chief executive officer of the Association. He shall preside at all general meetings of the Association, meetings of the Board of Directors, the Board of Trustees, and at meetings of the Executive Committee. He shall have the power to establish committees with the consent of the Board of Directors or at their request and to appoint personnel to fill the committee and commission vacancies not otherwise provided for in the Constitution and Bylaws. He shall perform all other duties pertaining to his office. The President, with the Executive Director, shall be an alternate signator of Association checks.

b. *Vice President.* He shall serve as advisor to the President and shall substitute for the President in his absence or inability to serve. The Vice President shall act as coordinator of regional activities and shall chair meetings of the Regional Chairmen when such meetings are held. He shall normally be nominated for the presidency at the expiration of his term as vice president.

c. *Treasurer.* The Treasurer shall have charge of the funds of the Association and shall be responsible for the issuance of all invoices and the collection thereof and related matters of the Association business. He shall be bonded and make disbursements as authorized by the Board of Directors. He shall keep an itemized account of all receipts, expenditures, and investments, prepare the proposed

annual budget, arrange for the yearly audit of the books by a duly qualified accountant, and shall present a report based on the past fiscal year to the Association at each Annual Meeting or at any other time a report may be requested by the Board of Directors. He shall perform all other duties pertaining to his office.

The Treasurer shall serve with the President and Executive Director as a Finance Committee to act for the Board of Directors in any financial emergency requiring prompt settlement.

d. *Secretary*. The Secretary shall take the minutes of the Annual Meeting, meetings of the Board of Directors, and meetings of the Executive Committee.

Section 3. BOARD OF DIRECTORS. The Board of Directors shall be composed of the Officers, the Immediate Past President, the Chairmen of the Commission on Undergraduate Studies and the Commission on Graduate Studies, and the nine Regional Chairmen. The Executive Director shall be an ex-officio, non-voting member of the Board of Directors.

The Board of Directors shall:

a. Act in an advisory capacity to the Executive Committee in its jurisdiction over and responsibility for the functions of the Association.

b. Act upon all applications for institutional membership in the Association.

c. Act upon all reports, actions, and suggestions approved by the various commissions and committees before they are presented to the Association for final action.

d. Rule upon all appeals against the recommendations of the accrediting Commissions.

e. Select the date and site for the annual meeting of the Association.

Section 4. EXECUTIVE COMMITTEE. The executive body of the Board of Directors shall be the Executive Committee composed of the President, Vice President, Treasurer, Secretary, the Chairmen of the Commissions on Undergraduate Studies and the Commission on Graduate Studies, and the Executive Director (ex-officio and non-voting).

The Executive Committee shall:

a. Implement the policy recommendations of the Board of Directors.

b. Conduct the business of the Association.

c. Have control and management of the funds and properties of the Association and approve the budget submitted by the Treasurer.

d. Appoint an Executive Director, prescribe his duties and compensation.

Section 5. REGIONAL ORGANIZATION. For such purposes as may arise from time to time, the membership of this Association shall be divided into nine regions, which will be constituted as follows:

Region 1
- Arizona
- California
- Hawaii
- Nevada
- New Mexico
- Utah

Region 2
- Alaska
- Idaho
- Montana
- Oregon
- Washington

Region 3
- Colorado
- Kansas
- Missouri
- Nebraska
- North Dakota
- South Dakota
- Wyoming

Region 4
- Illinois
- Iowa
- Minnesota
- Wisconsin

Region 5
- Indiana
- Michigan
- Ohio

Region 6
- Connecticut
- Delaware
- D. C.
- Maine
- Maryland
- Massachusetts
- New Hampshire
- New Jersey
- New York
- Pennsylvania
- Rhode Island
- Vermont
- West Virginia

Region 7
- Florida
- Georgia
- North Carolina
- South Carolina
- Virginia

Region 8
- Alabama
- Kentucky
- Mississippi
- Tennessee

Region 9
- Arkansas
- Louisiana
- Oklahoma
- Texas

Meetings of representatives of member schools in the regions shall take place as follows:

a. An annual meeting concurrent with, and part of the general Annual Meeting of the Association.

b. Informal local consultation among member schools which have common problems. Such consultations may result in recommendations for regional or national consideration.

c. Meetings of representatives of member schools in any region may be called from time to time as need arises, on request of one or more members. The Regional Chairman shall call such a meeting if

50% or more of the member schools in the region concur as to the need. Action shall be limited to regional problems, and shall not contravene the policies, procedures or other decisions of the National Association.

d. Regional Meetings may be called at the request of the Board of Directors.

e. The Regional Secretary shall be responsible for transmitting the minutes of his regional meetings to the Regional Chairman and to the Vice President.

ARTICLE IV

COMMISSIONS AND COMMITTEES

Section 1. COMMISSIONS. There shall be (a) a Commission on Undergraduate Studies, (b) a Commission on Graduate Studies, (c) a Community/Junior College Commission, and (d) a Commission on Non-Degree-Granting Institutions.

Members of the commissions shall be elected by the members at large of the Association from individuals officially representing member schools. All Commissions shall elect their own officers unless otherwise designated in the Bylaws. The Nominating Committee should take into consideration the representation of the various types of educational institutions (e.g., public and private colleges and universities, junior colleges, women's colleges, conservatories and teachers colleges) on the Commissions with an appropriate geographical distribution.

a. The COMMISSION ON UNDERGRADUATE STUDIES shall consist of seven members, six of whom shall be elected to serve terms of three years each. At each annual meeting two members shall be elected to fill the vacancies caused by the completed terms of two retiring members.

There shall also be elected by the membership at large a chairman of this Commission who shall be elected for a three-year term and shall be eligible for re-election for one additional term. The chairman should have served one or more terms on the Graduate or Undergraduate Studies Commission. His term or terms as chairman should be in addition to the time he has already served on a commission.

The duties of the Commission shall be to study curricular problems, consider and recommend criteria for the classification of membership within the Association. It shall receive applications for institutional membership and after examination shall recommend

tc ion to the Association through the Board of Directors. It shall also have the power to investigate the maintenance of standards in any member school.

The Executive Director of the Association shall be responsible for the records of the Commission on Undergraduate Studies.

b. The COMMISSION ON GRADUATE STUDIES shall consist of seven members, six of whom shall be elected to serve terms of three years each. At each annual meeting two members shall be elected to fill the vacancies caused by the completed terms of retiring members.

There shall also be elected by the membership at large a chairman of this Commission who shall be elected for a three-year term and shall be eligible for re-election for one additional term. The chairman should have served one or more terms on the Commission on Graduate Studies or Commission on Undergraduate Studies. His term or terms as chairman should be in addition to the time he has served on a commission.

The duties of the Commission shall be to study standards and requirements for graduate degrees in music; it shall consider the standards of the graduate work of applicant or member schools and recommend action to the Association through the Board of Directors. Proposals for new graduate programs shall be submitted in writing at least a year in advance for tentative approval by the Commission. The Commission shall also have the power to investigate the maintenance of standards of graduate work in any school previously approved.

The Commission on Graduate Studies may consider applications for membership from institutions offering only graduate work in music.

The Secretary of the Association shall be responsible for the records of the Commission on Graduate Studies.

c. The COMMUNITY/JUNIOR COLLEGE COMMISSION shall consist of three members, two of whom shall be elected to serve terms of three years each. (However, for the initial election of the members of this Commission one member shall be elected for a one year term and one member shall be elected for a two year term, after which time this sentence will be deleted from these Bylaws.)

There shall also be elected by the membership at large a Chairman of this Commission who shall be elected for a three-year term and shall be eligible for re-election for one additional term. The Chairman should have served one or more terms on one of the Com-

missions. His term or terms as chairman should be in addition to the time he has already served on a Commission.

The duties of the Commission shall be to study curricular problems of community and junior colleges. It shall receive applications for community/junior college membership and after review shall recommend action to the Association through the Board of Directors. The Commission shall also have the authority to investigate the maintenance of standards in any community/junior college member institution.

The Executive Director of the Association or his agent shall be responsible for the records of the Community/Junior College Commission.

d. The COMMISSION ON NON-DEGREE-GRANTING INSTITUTIONS shall consist of three members, two of whom shall be elected to serve terms of three years each. (However, for the initial election of the members of this Commission one member shall be elected for a one-year term and one member shall be elected for a two-year term, after which time this sentence will be deleted from these Bylaws.)

There shall also be elected by the membership at large a Chairman of this Commission who shall be elected for a three-year term and shall be eligible for re-election for one additional term. The Chairman should have served one or more terms on one of the Commissions. His term or terms as chairman should be in addition to the time he has already served on a Commission.

The duties of the Commission shall be to study standards of instructional programs offered by non-degree-granting institutions. It shall receive applications for non-degree-granting institutional membership and after review shall recommend action to the Association through the Board of Directors. The Commission shall also have the authority to investigate the maintenance of standards in any non-degree-granting institution.

The Executive Director of the Association or his agent shall be responsible for the records of the Commission on Non-Degree-Granting Institutions.

Section 2. THE COMMITTEE ON ETHICS. The Committee on Ethics shall consist of three members who shall be elected to serve terms of three years each. At each annual meeting one member shall be elected to fill the vacancy caused by the completed term of the retiring member. The Committee shall choose its own chairman each year at the time of the Annual Meeting. The Committee on Ethics shall periodically review the Code of Ethics, and shall act upon all questions regarding any viola-

tions and penalties for violations of any article of the Code by members of the Association, it being understood that before any final action or penalty can be imposed upon a member the action of the Committee on Ethics must be approved by the Board of Directors.

The infraction of any article of the Code of Ethics shall be reported to the Committee on Ethics, such report including specific charges and evidence in support thereof. After due consideration, the Committee on Ethics shall make its written report and recommendation to the Board of Directors.

Section 3. COUNCIL OF PAST PRESIDENTS. A Council of Past Presidents may review major actions of the Association and may propose policy changes. It shall advise the Association through the Board of Directors as to the long range effects of such policies in the light of past experience and provide guidance to the Association.

ARTICLE V

ELECTIONS AND APPOINTMENTS

Section 1. NOMINATING COMMITTEE. Each year the Nominating Committee shall consist of five persons selected from the institutional representatives of the Association, including (1) a chairman and two members appointed by the Board of Directors, and (2) two additional members elected by the membership at large. The Committee shall nominate Association officers (except Regional Chairmen), Commission Chairmen, and Commission members. They shall also nominate each year a slate from which the membership at large will elect the two non-appointed Nominating Committee members.

In advance of the Annual Meeting the Nominating Committee shall submit to the institutional representatives a slate of nominees. Between the opening of the Annual Meeting and the election itself, opportunity will be provided for additional nominations. Five write-in nominations for any given post will cause the name to appear on the final ballot.

Section 2. TERMS OF OFFICE. The officers of the Association shall be elected for three-year terms. The president and vice president may not succeed themselves. The treasurer and secretary may serve a maximum of two consecutive terms. An officer may be re-elected to the same office after a lapse of at least one term.

Commission members shall be elected for three-year terms. A member may serve a maximum of two consecutive terms. (The two-term limitation applies only to consecutive terms.)

An unexpired term of office shall normally be filled by election by

the membership-at-large at the next Annual Meeting. The President may temporarily fill any vacancy by appointment until the next Annual Meeting. He may also appoint temporary substitutes for a given Commission meeting when a member must be absent.

No individual shall hold more than one office or chairmanship concurrently.

Section 3. REGIONAL CHAIRMEN. Regional Chairmen shall be elected by the Regional membership for a single three-year term and maintain three overlapping classes. Regions 7, 8, 9 shall elect Chairmen in the same year; Regions 4, 5, 6 the following year; and Regions 1, 2, 3 the year following that.

Section 4. COMMITTEES. Normally, standing and *ad hoc* committee members and chairmen shall be appointed by the President. Terms of office shall be for the year of appointment unless renewed by the President.

Section 5. AGE LIMIT. There shall be a limit of age 70 for the Executive Director, the Officers, and the Chairmen of the Commissions. Provision for appointment of consultants may be made by the President to provide for continuing service of key personnel beyond the retirement age.

Section 6. RECALL OF OFFICIALS. When the Association receives a petition signed by any ten institutional members for the removal of any individual holding office, or a member of any commission, such petition shall be acted upon at the next Annual Meeting.

ARTICLE VI

MEETINGS

Section 1. The Annual Meeting of this Association normally shall be held during the week of the national Thanksgiving Day, at such place as may be designated by the Board of Directors. The Board of Directors is empowered to designate a different date if such seems to be to the best interest of the Association. An appropriate registration fee may be assessed, the amount to be approved by the membership.

Section 2. The annual meeting of the Board of Directors shall take place prior to the Annual Meeting of the Association, at such hour and place as may be designated by the President.

Section 3. A special meeting of the Board of Directors may be called at any time and place by the President, or on the request of four

members of the Board upon not less than two weeks' notice to each member thereof.

Section 4. The Executive Committee of the Board of Directors shall meet twice annually and in addition may meet at the request of the President or on the request of two members of the Executive Committee. A conference telephone call may be recognized as an approved meeting of the Executive Committee.

Section 5. At special meetings of the Board of Directors, Commissions or Committees only such business may be transacted as has been stated in the call for the meeting.

Section 6. A majority of the members of the Board of Directors or of any Commission or Committee shall constitute a quorum thereof.

Section 7. A quorum at any regular meeting of the Association shall consist of 40 percent of the membership.

Section 8. The order of business at the regular meetings of the Association shall be as follows:

Minutes of Last Meeting

Announcements

Reports of Officers

Reports of Commissions

Reports of Standing Committees

Reports of Special Committees

Unfinished Business

New Business

ARTICLE VII

EXECUTIVE DIRECTOR

It shall be the primary duty of the Executive Director to carry out the policies established by the Association. He shall serve as archivist for all minutes and records of the Association.

He shall conduct the official correspondence of the Association and send out official notices. He shall notify all members thirty days in advance of the date and place of Annual Meetings, and also notify all members of commissions and committees of the date and place of special meetings, whenever called. He shall notify all officers, directors, and members of commissions and committees of their election or appointment.

The Executive Director shall prepare for the annual meeting. He shall prepare the agenda of the Executive Committee, Board of Directors, and the Commissions, and the dossiers of institutions being reviewed by the Commissions, and shall make other arrangements for meetings of commissions and committees. He shall be responsible for the records of the Commission on Undergraduate Studies, the Commission on Graduate Studies, the Community/Junior College Commission, and the Commission on Non-Degree-Granting Institutions.

He shall receive applications for membership and present them to the appropriate Commission for action. He shall bill and process dues and examination fees, sending duplicate deposit slips and proper auditing identification to the Treasurer.

He shall be bonded and shall serve as alternate signator of Association checks. He shall constitute, with the President and Treasurer, a Finance Committee to act for the Executive Committee in any financial emergency requiring prompt settlement.

The Executive Director shall represent NASM at meetings of other educational associations when requested to do so by the President and shall establish liaison with other educational associations and related governmental agencies.

He shall answer inquiries about the NASM and the music profession in general. He shall gather and disseminate to the membership and appropriate agencies information, statistical and otherwise, about music in higher education through the collation of annual reports from member institutions, from committees and other sources.

The Executive Director shall be appointed by the Executive Committee. He shall serve at the pleasure of the Executive Committee and be subject to its annual review.

Article VIII

AUDITING

A professional audit of the Treasurer's records shall be conducted prior to each annual meeting. The Executive Committee has the right to appoint an auditing committee to examine the books at any time it is deemed advisable.

Article IX

PARLIAMENTARY AUTHORITY

The meetings of this Association and its commissions and commit-

tees shall be governed by Robert's *Rules of Order* (revised) in all cases where said rules do not conflict with the Constitution and Bylaws of the Association.

ARTICLE X

AMENDMENTS

These Bylaws may be amended by a two-thirds vote of the membership present and voting at any Annual Meeting, provided a written notice of the proposed amendment be sent to all institutional members at least two weeks before the said meeting.

CODE OF ETHICS

Article I. Institutional members of the Association agree that the granting or conferring of degrees, diplomas, and certificates shall be in accordance with the standards of this Association.

Article II. Inquiries about an individual's interest in and conversation concerning a new, full-time, academic appointment are in order at any time of the year, but after May 1, an *offer* for an appointment to take effect in the next academic year will not be made unless the administrative head (usually the Dean or his designated substitute) of the offering college, school, or institute, has determined that the date at which the appointment is to take effect is agreeable to the administrative head of the college, school, or institute which the individual will be leaving if he accepts the new appointment.

Article III. Institutional members of the Association recognize the importance of moral, ethical, and professional integrity in the conduct of their faculty.

Article IV. Financial aid shall be awarded according to the criteria established by the member institution granting the award. The acceptance of financial aid by a candidate shall be a declaration of intent to attend the institution making the award *and he must be so informed.*[1] However, acceptance of financial aid or the signing of a declaration of intent to attend a given institution shall not be binding if signed before the end of the candidate's junior year in high school.

Article V. A transferring student who has not completed a degree program can be considered eligible for financial aid during the first term of enrollment in the new institution only if the Music Executive of the school from which he is transferring specifically approves. Junior College transfers who have completed a two-year program of study or

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[1] It is recommended that the following format be incorporated in making any offer of financial aid:

"In accepting this offer of financial aid from_____(INSTITUTION)_____ I recognize that I may not consider any other offer from an institutional member of the National Association of Schools of Music for the academic year_____ _____except with the express consent of the music executive of the above-named institution."

(SIGNED)_____

(DATE)_____

whatever part of the university parallel curriculum is available at the Junior College attended, are exempt from this regulation.

Article VI. Institutional members of this Association shall refuse to accept as a student, until after full investigation of the circumstances, one who has been expelled for just cause (disciplinary action, not academic suspension).

Article VII. Institutional members shall not make exaggerated or misleading statements during interviews, auditions, nor in printed matter. All brochures, catalogs, and yearbooks shall be an accurate statement of the curriculum, objectives, equipment, and accommodations of the institution.

Article VIII. Advertising shall be dignified and truthful.

Article IX. Institutional members of this Association shall be at all times cognizant of the school's responsibility to a student. Exploitation, with or without financial compensation, of a student to the detriment of his normal academic progress shall be considered a violation of this code.

Further when it has been determined that a student, either graduate or undergraduate, is not acceptable as a candidate for a degree or diploma, the student shall be so informed.

Article X. Institutional members of the Association shall recognize their responsibility to respect the legal rights and human dignity of all individuals.

Article XI. If the parties involved cannot resolve an alleged violation, an appeal, in the form of a detailed letter, shall be filed with the Chairman of the Ethics Committee and the NASM Executive Director. The Ethics Committee shall, after due inquiry and consideration, make the appropriate recommendations to the Board of Directors of the National Association of Schools of Music.

Article XII. The Code of Ethics may be amended by a two-thirds vote of the membership present and voting at any annual meeting, provided a written notice of the proposed amendment be sent to all institutional members at least two weeks before the said meeting.

STANDARDS FOR UNDERGRADUATE DEGREES IN MUSIC

I. REQUIREMENTS FOR ADMISSION TO CURRICULA LEADING TO BACCALAUREATE DEGREES IN MUSIC

A. Admission by High School Diploma

1. ACADEMIC SUBJECTS. Graduation from an accredited high school or the equivalent is required for admission to degree curricula. High school graduation is assumed to require a minimum of fifteen units. It is recommended that three units be in English, two in foreign languages, one in mathematics, one in science or history, and eight in elective subjects; that five of the eight electives be in these same fields or in other subjects of general educational value. The remaining three units may be in music or other subjects accepted for graduation by the high school. Any deficiency in high school credits should be made up during the first year of the degree program.

   These recommendations are based on the philosophy that the student's high school curricula should be on a broad and sound basis in general education because in the professional music degree curriculum fewer hours are available for such subjects than is the case with the liberal arts degree.

2. MUSICIANSHIP. The musical background required for admission to curricula leading to a degree must include the ability to relate musical sound to notation and terminology both quickly and accurately enough to undertake basic musicianship studies in the freshman year.

3. PERFORMANCE. The level of achievement in music performance shall be a significant factor in determining eligibility for entrance. Since the high school record does not usually give evidence of competence in performance, each member institution is urged to require an audition or a tape recording in support of the application for admission.

B. Admission to Advanced Standing

Students who are able to pass examinations in music demonstrating competence beyond that required for entrance may be exempted from one or more college-level courses in the subject or subjects covered by the examinations, provided that such demonstation of competence is confirmed by further successful study in residence in the same field.

C. Admission by Transfer of Credits

Students may be admitted on presentation of a satisfactory transcript from an accredited collegiate institution. The transcript shall show the information required under Section I.A.1. above, and also the date and place of high school graduation. Membership in the Association carries with it no obligation to accept without examination music credits from other member schools.

II. GENERAL STANDARDS FOR GRADUATION FROM CURRICULA LEADING TO BACCALAUREATE DEGREES IN MUSIC

A. Basic Musicianship

Musicians share common professional needs; for example, each to some extent must be a performer, a listener, a historian, a composer, a theorist and a teacher. For this reason, certain subject matter areas and learning processes are common to all baccalaureate degrees in music. The precise format and details of the curricula utilized to achieve this breadth of skills and understandings are best determined by the individual institution in ways that are commensurate with its unique goals and resources.

Basic musicianship is developed in studies which prepare the student to function in a variety of musical roles, both primary and supportive. All undergraduate curricula should therefore provide the following:

1. A conceptual understanding for such musical properties as rhythm, melody, harmony, timbre, texture and form, and opportunities for developing a comprehensive grasp of their interrelationships as they form a cognitive-affective basis for listening, composing and performing.

2. Repeated opportunities for enacting in a variety of ways the roles of listener, performer, composer and scholar, by responding to, interpreting, creating, analyzing, and evaluating music.

3. A repertory for study that embraces all cultures and historical periods.

The competencies suggested by these components might be developed in the traditional course sequence of sight-singing, ear training, harmony, keyboard harmony, counterpoint, orchestration, conducting and music literature, or in studies which combine concepts and skills in varying degrees of integration.

B. General Studies

Studies in other areas of human achievement are important in the education of musicians. Students should have opportunities for study in natural and physical sciences, social sciences and communications, as well as in other areas of the arts and humanities. Since the musician must be equipped to function and interact with the total society, to adapt to changes in the society, and to fulfill a role as a public advocate for music, individuals should be encouraged to select offerings that will be significant throughout their lives. Curricular patterns must be flexible in order to accommodate the career options of students, and institutions are encouraged to experiment with innovative ideas in curricular design.

Some music courses, if conceived and taught in relation to other realms of human experience, may be appropriately included in the category of general studies. Some music history or music literature courses, or courses in acoustics or æsthetics, may meet this criterion. Conversely, many areas of inquiry from general education are directly supportive of various specializations in music. Language study is essential to the student majoring in voice performance or music history; computer science may be important to the music major concentrating in music theory or composition; biology and human physiology have direct application for the student in music therapy; and various types of historical studies apply directly to such music specializations as music history or sacred music. The selection of courses in general studies appropriate to each particular area of music concentration is best determined by the faculty and students of each individual institution.

C. Residence

No degree shall be granted by a member school of the Association unless the student has established residence at the institution. Residence is considered to mean attendance at a school for at least an academic year consisting of two semesters or three quarters, in which not fewer than 24 semester hours or 36 quarter hours of credit have been earned. Minium residence usually may be attained by attendance upon one full academic year or its equivalent.

D. Credits

1. In lecture–discussion courses requiring outside preparation, one hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory courses where little outside preparation is required, one hour of credit shall be given for two 50-minute recitation periods per week.

2. It is recommended that one credit hour be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six credits per term allowed for the major subject in music performance. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students should be required to have a minimum of one hour (60 minutes) individual instruction per week, or a comparable arrangement of individual and small group instruction, in the principle performing area.

3. For a student to earn one hour of credit during a summer session, he must attend approximately the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one term during the regular academic year. It is usual academic practice to allow a student to earn one hour of credit for each week of the summer session.

III. COMPETENCIES COMMON TO ALL PROFESSIONAL BACCALAUREATE DEGREES IN MUSIC

A. Performance

1. Skill in at least one major area of performance must be consistently developed to the highest level appropriate to the particular music concentration. Essential competencies and experiences are:

   a. Performance of a cross-section of the music from all styles represented in the complete repertory of the particular performance medium.

   b. the development of technical skills adequate to meet the needs of artistic self-expression.

   c. the ability to read at sight.

   d. experience in solo and ensemble performance.

2. Students must have ensemble experience throughout the baccalaureate degree program. The ensemble should be varied both in size and nature, and should be chosen from those appropriate to the area of specialization.

3. Students should acquire conducting and rehearsal skills adequate to exhibit understanding of musical interpretation.

4. Students should have experiences in secondary performance areas. In most cases, functional piano is appropriate and should be encouraged.

B. Analysis

1. Students must have a functional knowledge of the language and grammar of music.

2. Students must develop an understanding of the common elements of music—rhythm, melody, harmony, timbre, texture, dynamics, form—and their interaction, and the ability to employ this understanding in both aural and visual analysis.

3. Students must be able to place compositions in historical and stylistic perspective.

4. Students should be able to form and defend evaluative judgments about music.

C. Composition

1. Students must develop compositional skills through imitation of traditional musical styles, experiences in original composition, experimenting with various sound sources and/or manipulating the common elements in nontraditional ways.

2. Students should develop improvisational skills of a type and level appropriate to the particular music concentration.

D. Repertoire

1. All music students must be exposed to a large and varied body of music through attendance at recitals, concerts, opera, and other performances.

2. Students should have opportunities through both performance and academic study to deal with music of various historical periods, cultural sources, and media. Students should have experience with Western concert music, contemporary "pop" music, music of non-Western cultures, folk music of Europe and America, and Western art music since 1950. The balance appropriate for a particular degree program is best determined by the faculty and students involved, but each institution has the responsibilty of insuring comprehensiveness of music repertory in the total curriculum.

IV. COMPETENCIES AND RECOMMENDATIONS FOR SPECIFIC BACCALAUREATE DEGREES IN MUSIC

The Bachelor of Music degree is the initial professional collegiate degree in music. Its primary emphasis is on development of the skills, concepts, and sensitivity essential to the professional life of a musician. In any of the roles as performer, composer, scholar or teacher, the professional musician must function as a practitioner who exhibits not only technical competence but also broad knowledge of music and music literature, sensitivity in musical style, and an insight into the role of music in the life of man. Evidence of these characteristics and their continuing development is an essential criterion for awarding the Bachelor of Music degree.

While admission to a program leading to the degree will be subject to broad institutional admissions policies, the emphasis should be on evidence that the candidate possesses exceptional talent, well-developed musicianship, artistic sensibilities, and above all, a strong sense of commitment. Only students who are prepared to make a disciplined effort, which must become a way of life beyond the degree years, should enter the program. Students should be evaluated and screened periodically during the degree years.

Some provision should be made for independent study, defined as learning activities with a minimum of guidance but with appropriate evaluation on completion. It is difficult to conceive that one can function as a mature performer, teacher, or scholar unless evidence of intelligent, disciplined independence is already present during the undergraduate years.

The guidelines that follow seek to insure a commonality of goals and standards. Individual institutions and their faculty members should be encouraged to experiment with curricular patterns and modes. Experimentation might lead to major programs of study not specifically included below, such as early keyboard, wind, or string instruments; to interdisciplinary courses; or to other areas of exploration which appear in response to a changing society. Innovation in method and course organization is encouraged.

For all Bachelor of Music degrees except those in music education or music therapy, it is recommended that, regardless of the specific distribution, at least 65% of a typical 120–128 semester hour degree program be in music courses.

A. Bachelor of Music in Performance

1. CURRICULAR STRUCTURE. Study in the major area of performance, including ensemble participation, pedagogy courses, inde-

pendent study, and recitals, should comprise 25% to 35% of the total program; supportive courses in music, 25% to 35%; general studies, 25% to 35%; and elective areas of study 10% to 15%. Elective courses should remain the free choice of the student.

2. Specific Recommendations for General Studies. For performance majors in voice, the study and use of languages are considered essential.

3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all degree programs):
   a. Achievement of the highest possible level of performance. Study in the major performing medium should continue throughout the entire degree program.
   b. Knowledge of the literature and pedagogical techniques appropriate to the major performing area, and opportunities to apply these in teaching situations.
   c. Solo and ensemble performance experience in a variety of formal and informal settings. A senior recital is regarded as an essential experience and a junior recital is recommended.
   d. Opportunities for independent study, the results of which might be made evident through the preparation of part of the senior recital.
   e. Opportunities for advanced undergraduate study in theoretical and historical areas which intensify skills and concepts already developed, and which broaden knowledge of various genres of music. Studies might be drawn from such areas as counterpoint, orchestration, composition, conducting, chamber music, and the music of particular composers.

B. Bachelor of Music in Music Theory

1. Curricular Structure. Study in the music theory area (including the basic musicianship studies) should comprise 25% to 35% of the total degree program; supportive courses in music, 25% to 35%; general studies, 25% to 35%; electives, 10% to 15%. Elective courses should remain the free choice of the student.

2. Specific Recommendations for General Studies. Study in such areas as computer science, acoustics, and æsthetics is strongly recommended.

3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all degree programs):

a. Advanced skills in musical analysis, the study of which should continue throughout the degree program.

b. Skills in composition, including both original works and works imitative of traditional music styles.

c. Thorough knowledge of the styles and structures of Western art music from antiquity through the twentieth century.

d. Understanding of universal principles of musical structure as they apply to non-Western, "pop," and folk music.

e. Experience with electronic media.

f. Keyboard skill adequate to the theorist's needs in score reading, analysis, and teaching.

g. Opportunities for independent study, some of which may culminate in a senior project or thesis. Such a project is strongly recommended.

h. Opportunities for teaching experiences in basic musicianship studies.

C. Bachelor of Music in Composition

1. CURRICULAR STRUCTURE. Study in music composition and basic musicianship should comprise 25% to 35% of the total degree program; supportive courses in music, 25% to 35%; general studies, 25% to 35%; and electives, 10% to 15%. Elective courses should remain the free choice of the student.

2. SPECIFIC RECOMMENDATIONS FOR GENERAL STUDIES. Study in such areas as computer science, acoustics, and æsthetics is strongly recommended.

3. ESSENTIAL COMPETENCIES, EXPERIENCES, AND OPPORTUNITIES (in addition to those stated for all degree programs):
   a. Achievement of the highest possible level of skill in composition. Study in the major area should continue throughout the entire degree program. It should encompass a variety of media, and should extend from writing in small forms and creative style explorations to the synthesis of a personal style expressed in major works..
   b. Functional knowledge of various forms of notations, including current experimental types.
   c. Functional knowledge of the principles of instrumental scoring.

d. Experience with electronic media and a knowledge of contemporary and experimental techniques.

e. Keyboard skills adequate to serve the composer's needs.

f. Opportunities to hear carefully rehearsed performances of the student's works. A public presentation of the graduating composer's works should be regarded as an essential experience.

D. Bachelor of Music in Music History and Literature

Many institutions delay until the graduate level the offering of degrees in historical musicology, reserving the B.M. degree for acquiring the musical skills of analysis and performance, together with intensive participation in listening to and performing a comprehensive repertory of music. Where an institution is adequately staffed to offer a variety of courses covering periods, genres, and the music of representative composers, or alternately, can offer "honors seminars" and closely supervised individual studies at the junior–senior levels for students who have been carefully selected for this kind of program, the offering of the B.M. degree with a major in Music History and Literature would seem justified.

1. Curricular Structure. Study in the music history and literature area should comprise 25% to 35% of the total degree program; supportive courses in music (including performance and basic musicianship studies), 25% to 35%; general studies, 25% to 35%; and electives, 10% to 15%. Elective courses should remain the free choice of the student.

2. Specific Recommendations for General Studies. Students majoring in music history and literature must prepare themselves in both music and the liberal arts, especially if they plan to undertake graduate study in historical musicology. Studies recommended would include those from such areas as social, political, cultural, and intellectual history; various national literatures; cultural anthropology, psychology, æsthetics; histories of the visual arts and theatre, and studies in interrelationships among the arts; acoustics, mathematics, and computer science; comparative religion and liturgies. Reading skill in foreign languages is considered essential.

3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all degree programs):

   a. Thorough knowledge of the styles and structures of Western art music from antiquity through the twentieth century, the

study of which should continue throughout the degree program.

b. Understanding of universal principles of musical structure as they apply to non-Western, "pop," and folk music.

c. Advanced skills in musical analysis.

d. Keyboard skills adequate to the music historian's needs in score reading, analysis, and teaching.

e. Opportunities to explore areas of individual interest, such as the history of musical instruments and performance practice; the bibliography of music; introductory studies in obsolete musical notations, historical and systematic aspects of musicology and ethnomusicology, and thorough bass realization; and participation in a collegium musicum or similar performance laboratory.

f. Opportunities for independent study, some of which may culminate in a senior project or thesis. Such a project is strongly recommended.

E. Bachelor of Music in Sacred Music

1. Curricular Structure. Study in the major area, including performance, should comprise 25% to 35% of the total degree program; supportive courses in music (including basic musicianship studies), 25% to 35%; general studies, 25% to 35%; and electives, 10% to 15%. Elective courses should remain the free choice of the student.

2. Specific Recommendations for General Studies. Studies in philosophy, comparative religion and liturgies, church history, and other branches of historical inquiry are particularly appropriate for the church musician.

3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all degree programs):

   a. Achievement in either keyboard (normally organ) or vocal performance at least equal to that required for completion of the junior year in a Bachelor of Music in Performance program. Study in the performance medium should continue throughout the entire degree program.

   b. Achievement of an acceptable level in a secondary area of performance (keyboard or voice).

   c. Skill in improvisation, including keyboard realization of figured bass in appropriate styles.

d. Knowledge of liturgies, hymnology, church music methods and administration.

e. Advanced skills in conducting.

f. Opportunity for advanced study in music history and literature.

g. Opportunity for independent study, particularly in the senior year. The results of this study should be reflected in a senior recital.

F. Baccalaureate Degree in Music Therapy

NASM accredits music therapy degree programs. Some of the terms applied to degree programs in music therapy are: Bachelor of Music in Music Therapy, Bachelor of Science in Music Therapy, Bachelor of Music Education, and Bachelor of Music Therapy.

1. Curricular Structure. Studies in music therapy, psychology, sociology and anthropology should comprise 20% to 30% of the total degree program; studies in music, 45% to 50%; general studies, 20% to 25%; and elective areas of study approximately 5%. (Elective courses should remain the free choice of the student.)

2. Specific Recommendations for General Studies. Study in such areas as oral and written communication, biology, human physiology, dance, and the social sciences is strongly recommended.

3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all degree programs):

   a. Advanced keyboard skills and sight-playing, accompanying, transposition, improvisation, and aural dictation.

   b. Skills in vocal pedagogy, especially as related to group instruction.

   c. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to provide effective musical experiences for individuals or groups. Opportunities for organ study are also recommended.

   d. Conducting and arranging skills—vocal, instrumental, and in combination—adequate to the therapist's needs in providing repertory and leadership to small instrumental/vocal ensembles.

   e. Recreational music skills emphasizing performance on fretted and informal instruments.

f. Familiarity with other arts therapies.

g. Knowledge of the basic principles of sociology and cultural anthropology, including understanding of social conflict, group dynamics, the relationship of culture to the development of personality and studies of family and other social groups.

h. Knowledge of the basic principles of general psychology and abnormal psychology, with additional studies suggested in educational, clinical, experimental, and social psychology, and the psychology of exceptional children.

i. Comprehensive understanding of theory and methods of music therapy, the psychology of music, and the influence of music on behavior.

Professional courses in the theory and practice of music therapy must be taught by instructors who are competent and experienced music therapists.

Clinical experience in an approved setting and under qualified supervision is normally required prior to the granting of a baccalaureate degree in music therapy. Although NASM recognizes that some institutions make provision for this as a postbaccalaureate experience, music therapy students must be advised that clinical experience is required for registration or certification in the field.

Institutions are expected to state in their published materials the specific registration and/or certification to which their curricula will lead.

G. Baccalaureate Degree in Music Education

Some of the terms applied to degree programs designed for teacher education in music are the following: Bachelor of Music Education, Bachelor of Music in Music Education, Bachelor of Science in Music Education, and Bachelor of Arts in Music Education.

1. CURRICULAR STRUCTURE. Music education degree programs typically comprise 120–132 semester hours (180–198 quarter hours), of which studies in music, including basic musicianship and performance, should comprise approximately 50%; general studies, 30% to 35%; and professional education, 15% to 20%.

2. GENERAL RECOMMENDATIONS. Competence in basic musicianship should be emphasized in all music education degrees. In addition to the common core of musicianship and general studies, the musician electing a career in teaching must develop compe-

tencies in professional education and in specific areas of musicianship. The professional education component should be dealt with in a practical context, relating the learning of educational principles to the student's day-by-day musical experiences. Students should be provided opportunities for various types of teaching and observation experiences throughout the period of undergraduate study. They should be prepared to relate their understanding of musical styles and principles to all types of music, including "pop" and folk music. Attention should be given to breadth in general studies, to attitudes relating to human, personal considerations, and to social, economic, and cultural components that give individual communities their identity. In addition to the major performing medium, optional sub-areas of concentration for the musician-teacher might be conducting, composition, analysis, or other areas related to the teaching specialization.

3. ESSENTIAL COMPETENCIES, DESIRABLE PERSONAL QUALITIES, AND RECOMMENDED PROCEDURES:

   a. Personal Qualities. Desirable characteristics of the prospective music teacher are:

      1) the potential to inspire others and to excite the imagination of students, engendering a respect and desire for music and music experiences;

      2) the ability and desire continually to seek, evaluate and use new ideas and developments that are relevant to music teaching;

      3) the ability to maintain positive relationships with individuals and various social and ethnic groups and be empathetic with students and colleagues of differing backgrounds.

   b. Music Competencies. In addition to those basic competencies outlined for all musicians, the following are essential for all prospective music teachers:

      1) Conducting. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances, with various types of performing groups and in general classroom situations. It is important that instruction in conducting include score reading and the integration of analysis, style, performance practices and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential.

2) Composing and Arranging. The prospective music teacher should be able to compose, arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

3) Performing. In addition to the performance skills required of all musicians, functional ability in piano and performance skills on fretted instruments appropriate to the student's future teaching needs are essential.

4) Essential competencies and experience for the vocal/choral or general music teaching specialization are:

   a. performance ability on keyboard and fretted instruments sufficient to employ these instruments as teaching tools;

   b. ability to transpose and improvise accompaniments;

   c. sufficient vocal skill to assure effective use of the voice in demonstrations;

   d. experience in solo vocal performance;

   e. performance experiences with wind, string, and percussion instruments;

   f. laboratory experiences in accompanying.

5) Essential competencies and experiences for the instrumental music teaching specialization are:

   a. knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in heterogeneous or homogeneous groups;

   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

   c. experiences in the use of the singing voice in class or ensemble;

   d. laboratory experience in teaching beginning instrumental students—individually, in small groups, and in larger classes.

c. Teaching Competencies. The musician-teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply his music

competencies in teaching situations, and further to integrate music instruction into the total process of education. Essential competencies are as follows:

1) an understanding of child growth and development and the identification and understanding of the principles of learning as they relate to music;

2) an understanding of philosophical and social foundations underlying music in education and the ability to express a rationale for personal attitudes and beliefs;

3) ability to assess aptitudes, experiential backgrounds and interests of individuals and groups of students, and to devise learning experiences to meet assessed needs;

4) knowledge of current methods and materials available in all fields and levels of music education;

5) an understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum;

6) an awareness of the developmental process involved in becoming a successful teacher, and a further awareness of the need for continuing study and self-evaluation.

d. Professional procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following procedures are recommended:

1) Music education methods courses should be taught by faculty who have had successful experience teaching music in elementary and secondary schools and who maintain close contact with such schools.

2) Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools.

3) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program,

periodic assessment to determine progress throughout the program, and further assessment after graduation.

4) Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.

H. Five-Year Program in Music Education

1. Five-Year Program Leading to Two Baccalaureate Degrees

a. Satisfying the requirements for two differing degree programs, such as:

1) The Bachelor of Music degree, typically comprising one-third general education and two-thirds music; or

2) The Bachelor of Arts (music major) degree, typically comprising one-third general education, one-third music, and one-third electives; and

3) The Music Education degree.

b. The dual degree program must be considered as an integrated plan, not merely the superimposition of one curriculum upon another. Ideally, the integrated program would result in the awarding of the two degrees only at the end of the five-year period. The total hours of credit for the two degrees will approximate 150–165.

2. Post-Baccalaureate Studies

The requirement or encouragement of periodic collegiate study by teachers in service is established practice in many states and localities. In recent years certain states have moved to withhold final certification until completion of an additional year's study (30 semester credits). The inherent purpose is to remedy shortcomings and develop new specialization interests discovered on the job.

Such requirements may be satisfied by pursuit of a master's degree for which the individual is qualified; or a more unstructured course of study may be developed which might properly include subjects at either the graduate or the undergraduate level. The latter plan calls for one or more courses in the following fields as prescribed by the local institution:

Music theory

Music history-literature

Principal performing field

Secondary performing field(s)

Philosophy, organization, or supervision of music education

Related academic fields

Related areas in professional education

J. Bachelor of Arts Degree With Music Major

The Bachelor of Arts degree with a major in music is a term applied to a program designed for the study of music within a liberal arts curriculum. Although it is recognized that within this framework various concentrations in different areas of music are common, depending on the needs of students and the differences in educational institutions granting degrees, it is important to emphasize that in the study of music under a Bachelor of Arts program there should be broad coverage of the field rather than heavy concentration on any single segment of that field. Central to the study of music under this degree is the affirmation that the burden of study should be upon the *literature* of music approached in a way designed to develop basic musicianship, the ability to perform the literature well, and a set of principles and terms that lead to a fuller intellectual grasp of the art.

This program should be listed as appropriate for undergraduates who wish to major in music as a part of a liberal arts program. It should be an appropriate background for some prospective candidates for advanced degrees who are preparing for such careers as musicologists, composers, music librarians, and teachers, for whom the B.A. curriculum fits their intellectual temperament more closely than does the B.M.

1. General Education

Depending upon the individual's background, he may strive for the generally expressed goals of a liberal arts education by judicious selection of courses from:

English composition and literature

Foreign language

History, social studies and philosophy

Fine arts

Natural science and mathematics

Such a set of goals implies recognition of effective pre-college studies through testing, counseling, and much flexibility in the curriculum. It normally occupies 60 to 65% of the total curriculum.

2. MUSICIANSHIP

The specialized forms of learning appropriate to the liberal arts degree, designed to develop basic musicianship would include:

a. Functional knowledge of the language and grammar of music.

b. Ability to hear, identify and relate æsthetically the elements of music—rhythmic, melodic, harmonic, and formal.

c. An understanding of the methods by which music is composed, the æsthetic requirements of a given style, and the way by which those requirements shape and are shaped by the cultural milieu.

d. Intimate acquaintance with a wide selection of musical literature, the principal eras and genres.

e. Maturing of musical taste and discrimination.

Objectives of this type are ordinarily emphasized in courses in:

Harmony and ear-training (or Music Theory)
History and literature of music
Form and analysis
Instrumentation
Counterpoint
Composition

There is no particular division of courses and credits which will satisfy every situation but, in any case, it is strongly suggested that these important concepts and generalizations be developed through a process of practical and intimate contact with living music. This task should occupy 20 to 25% of the curriculum.

3. MUSICAL PERFORMANCE

Although it is recognized that there is a wide divergence of practice concerning the inclusion of musical performance in a B.A. curriculum or its relegation to extracurricular activity, the study and practice of the art of performance in the various media is essential to the life of any music program.

Certain competencies, however they may be developed, are basic:

a. Functional ability in those performing areas appropriate to the student's needs and interests.

b. Fluency in sight reading.

c. Understanding of performance procedures in realizing an appropriate musical style.

The work in this area comprises:

Instruction in a performing medium.

Participation in large and small ensembles.

Solo performance.

4. ELECTIVES

In addition to electives in general education, further studies in the areas of music history and literature, theory and composition, or in the performance of music should be possible through a selection of additional courses in these areas.

The combined areas of Musical Performance and Electives (3. and 4. above) should occupy 10% to 20% of the curriculum.

It is recognized that many institutions are chartered only for a B.A. degree and, within this degree title, are required to offer programs in the performance of music, theory, and for the training of teachers. In these cases schools should adhere to the standards indicated elsewhere for the Bachelor of Music in Performance or Theory and for the Bachelor of Music Education degree.

K. Bachelor of Music in Combination with an Outside Field

NASM recognizes that students preparing for careers in such areas as arts management, music merchandizing, recreational music, music and theater, or music librarianship will benefit from curricula that combine major studies in music with emphasis on an outside field. Combination curricula are possible within the structure of the Bachelor of Music degree if studies in music comprise a minimum of 50% of the total program, and students are expected to meet the competencies common to all professional baccalaureate degrees in music as outlined in item III of this section of the *Handbook*. Curricula that place less emphasis on music than this should not be considered professional music degrees but should bear the title Bachelor of Science or Bachelor of Arts.

MUSIC IN GENERAL STUDIES

NASM both recognizes and welcomes the interest of nonmajor students in the study of music. The Association encourages member institutions to make significant commitments in both human and material resources to the education of music consumers. Opportunities for music learning should be afforded nonmajor students through performing ensembles, courses in listening and basic musicianship, studio instruction, and composition. The primary criteria for admitting students to instruction in basic musicianship, composition, or performance should be their musicality and their readiness to relate sound to musical notation and terminology, rather than merely the degree objective.

The greatest number of nonmajor students will probably want to learn about and participate in music as listeners. The objectives of course offerings in listening should be to expose students to a broad range of musical styles and to develop listening skills that enable music consumers to be knowledgeable and discriminating. Institutions are encouraged to experiment with various types of music course offerings, and to be innovative in designing them, in order to meet the interests and needs of nonmajor students.

RECOMMENDATIONS FOR GRADUATE PROGRAMS IN MUSIC

The recommendations that follow are intended as guidelines for graduate studies in music.

The National Association of Schools of Music has long recognized the necessity for flexibility in graduate curricula.* The wide diversity of background of students beginning or continuing post-baccalaureate study precludes rigidity in requirements. Although guidelines are necessary in order to assure some uniformity of purpose, content, and achievement in specific curricula, and to provide a valid basis for comparison by visiting teams, NASM encourages innovative and carefully planned experimentation. The Association does request, however, that all experimental curricula be registered with the Commission.

These recommendations make note of certain important developments and trends that are having significant impact on undergraduate education in music. Graduate curricula should reflect these developments in order to serve better the needs of those planning careers in music.

NASM recommends the use of the following titles for graduate degrees:

Master of Arts in Music (M.A.)

Master of Music (M.M.)

Master of Music Education (M.M.E.)

Doctor of Arts (D.A.)

Doctor of Education, Major in Music Education (Ed.D.), or Doctor of Music Education (D.M.E.)

Doctor of Musical Arts (D.M.A.), or Doctor of Music (D.M.)

Doctor of Philosophy (Ph.D.)

See page 50 for description of doctoral degrees.

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*A history of the development of graduate degrees in music as recorded by the National Association of Schools of Music up to 1952 is contained in the Foreword of Bulletin 35 (1952).

The Graduate Commission expects students' transcripts to comply with curricula as stated in the institution's catalog.

I. GENERAL REQUIREMENTS FOR ADMISSION TO GRADUATE STUDY

Completion of an appropriate undergraduate degree program, the contents of which are specified in the preceding section of this document, is considered as prerequisite to graduate study in music. It is presumed that institutions will base admission to graduate study on content of baccalaureate degree programs and students' competencies rather than on specific degree titles.

NASM recommends that member institutions require auditions and examinations of students prior to the first registration for graduate study at the institution. These auditions and examinations may be used as placement and/or entrance criteria. Students should be required to remove deficiencies early in their programs.

Applicants for graduate study in music should demonstrate at least baccalaureate level competence in those areas considered common to all undergraduate degrees and as described in Item III, pp. 26–27 of this document.

II. GENERAL RECOMMENDATIONS FOR GRADUATE STUDY

A. Breadth of Competence

The NASM statement regarding basic musicianship for baccalaureate degrees in music (Item II.A., pp. 24–25 is equally applicable to graduate degree programs. While it is expected that graduate students in music will develop expertise in one or two areas of specialization, graduate music programs should also emphasize breadth of competence.

B. Emphasis on Preparation for Teaching

NASM recognizes that a large majority of those who earn graduate degrees in music are, or will be during their professional careers, engaged in music teaching of some type. Institutions are therefore encouraged to give attention to the preparation of graduate students as teachers. Graduate students should have:

1. Opportunities and encouragement to analyze the methods of teaching employed by their professors.
2. Opportunities to explore and discuss objectives, student motivation, and evaluation.

3. Opportunities for direct teaching experiences appropriate to the student's area, and with the supervision of master teachers. It is recommended that these experiences include the teaching of music courses for nonmajors as well as those for majors. These recommendations apply particularly to doctoral students.

III. MASTER'S DEGREES

At least one half the credits required for the Master's degree must be in courses open to graduate students only. Undergraduate courses that are prerequisite to a given graduate program may not be taken for graduate degree credit in that program.

NASM recommends that each institution require candidates for Master's degrees to participate in conducted or coached ensembles.

A. Recommendations for the Master's Degree in Composition

1. PREREQUISITES: See General Requirements for Admission to Graduate Study (I., above). In addition, submit original works showing technical facility in composition.
2. MAJOR AREA: At least one third of the total requirement. As a thesis the student must submit at least one original composition.
3. COGNATE STUDIES IN MUSIC: At least one third of the total requirements, including areas such as:
   a. Music history and literature.
   b. Music theory and analysis.
   c. Performance.
4. ELECTIVES: To be determined in consultation between the student and his advisor. The breadth of competence and emphasis indicated in the General Recommendations for Graduate Study (II., above) should be given special consideration in the selection of electives.
5. FINAL EXAMINATION: Written and/or oral comprehensive.

B. Recommendations for the Master's Degree in Conducting

1. PREREQUISITES: See General Requirements for Admission to Graduate Study (I., above).
2. MAJOR AREA: At least one third of the total requirement, in such areas as:
   a. Advanced conducting.
   b. Analytical studies and score reading.

c. Scoring and arranging.

Study in the major area must culminate in the conducting of a public performance. A degree in conducting should be offered only if students can be afforded the opportunity of regular conducting experience under faculty supervision and with an appropriate ensemble.

3. COGNATE STUDIES IN MUSIC: At least one third of the total requirements, including areas such as:

   a. Music history and literature.

   b. Performance.

   c. Composition.

4. ELECTIVES: To be determined in consultation between the student and his advisor. The breadth of competence and emphasis indicated in the General Recommendations for Graduate Study (II., above) should be given special consideration in the selection of electives.

5. FINAL EXAMINATION: Written and/or oral comprehensive.

C. Recommendations for the Master's Degree in Music Education

1. PREREQUISITES: See General Requirements for Admission to Graduate Study (I., above).

2. MAJOR AREA: At least one third of the total requirement. This should include instruction that will enable students to understand and evaluate research in music education. For students anticipating doctoral studies a thesis is strongly recommended.

3. COGNATE STUDIES IN MUSIC: At least one third of the total requirement, including areas such as:

   a. Performance.

   b. Conducting.

   c. Music theory and analysis.

   d. Music history and literature.

4. ELECTIVES: To be determined in consultation between the student and his advisor. The breadth of competence and emphasis

indicated in the General Recommendations for Graduate Study (II., above) should be given special consideration in the selection of electives.

5. FINAL EXAMINATION: Written and/or oral comprehensive.

D. Recommendations for the Master's Degree in Music History or Musicology

1. PREREQUISITES: See General Requirements for Admission to Graduate Study (I., above). In addition, reading ability in at least one foreign language, preferably German or French, is required.
2. MAJOR AREA: At least one third of the total requirement. The major area must culminate in a thesis that demonstrates competence in research and writing.
3. COGNATE STUDIES IN MUSIC: At least one third of the total requirement, including areas such as:
   a. Music theory and analysis.
   b. Performance, including participation in ensembles with a *collegium musicum* format.
4. ELECTIVES: To be determined in consultation between the student and his advisor. The breadth of competence and emphasis indicated in the General Recommendations for Graduate Study (II., above) should be given special consideration in the selection of electives.
5. FINAL EXAMINATION: Written and/or oral comprehensive.

E. Recommendations for the Master's Degree in Performance

1. PREREQUISITES: See General Requirements for Admission to Graduate Study (I., above).
2. MAJOR AREA: At least one third of the total requirement. Voice majors are expected to have skill in German, French, and Italian diction. Study in the major area must culminate in a public recital which serves in lieu of a thesis.
3. COGNATE STUDIES IN MUSIC: At least one third of the total requirement, including areas such as:
   a. Music theory and analysis.
   b. Music history and literature.
   c. Pedagogy.

4. ELECTIVES: To be determined in consultation between the student and his advisor. The breadth of competence and emphasis indicated in the General Recommendations for Graduate Study (II., above) should be given special consideration in the selection of electives.

5. FINAL EXAMINATION: Written and/or oral comprehensive.

F. Recommendations for the Master's Degree in Sacred Music

1. PREREQUISITES: See General Requirements for Admission to Graduate Study (I., above).

2. MAJOR AREA: At least one third of the total requirement, in such areas as:

   a. Conducting, literature, repertory.

   b. Hymnology, litu.gies.

   c. Supervised apprenticeship.

   Study in the major area must culminate in a public recital or comparable musical presentation as a demonstration of competence in performance.

3. COGNATE STUDIES IN MUSIC: At least one third of the total requirement, including areas such as:

   a. Organ and/or voice.

   b. Choral ensemble.

   c. Music history and literature.

   d. Music theory and analysis.

4. ELECTIVES: To be determined in consultation between the student and his advisor. The breadth of competence and emphasis indicated in the General Recommendations for Graduate Study (II., above) should be given special consideration in the selection of electives.

5. FINAL EXAMINATION: Written and/or oral comprehensive.

G. Recommendations for the Master's Degree in Music Theory

1. PREREQUISITES: See General Requirements for Admission to Graduate Study (I., above).

2. MAJOR AREA: At least one third of the total requirement. Studies in the major area must culminate with a thesis.

3. COGNATE STUDIES IN MUSIC: At least one third of the total requirement, including areas such as:

   a. Music history and literature.

   b. Composition

   c. Performance.

   d. Pedagogy.

4. ELECTIVES: To be determined in consultation between the student and his advisor. The breadth of competence and emphasis indicated in the General Recommendations for Graduate Study (II., above) should be given special consideration in the selection of electives.

5. FINAL EXAMINATION: Written and/or oral comprehensive.

H. Recommendations for the Master's Degree in Theory–Composition

1. PREREQUISITES: See General Requirements for Admission to Graduate Study (I., above).

2. MAJOR AREA: At least one third of the total requirement. The thesis may be in theory or may consist of a composition.

3. COGNATE STUDIES IN MUSIC: At least one third of the total requirement, including areas such as:

   a. Music history and literature.

   b. Performance.

   c. Pedagogy.

4. ELECTIVES: To be determined in consultation between the student and his advisor. The breadth of competence and emphasis indicated in the General Recommendations for Graduate Study (II., above) should be given special consideration in the selection of electives.

5. FINAL EXAMINATION: Written and/or oral comprehensive.

IV. THE SPECIALIST IN EDUCATION DEGREE

The Specialist in Education degree* requires a year of graduate

*A pamphlet describing the Specialist degree has been published by the American Association of State Colleges and Universities and is available through the NASM office.

study beyond the Master's degree level. It recognizes advanced graduate study in planned programs for experienced music teachers, supervisors, or directors of instruction.

V. DOCTORAL DEGREES IN MUSIC

The National Association of Schools of Music discourages the proliferation of degree titles and urges that institutions offering doctoral programs in music follow the most common practices as categorized below with regard to degree titles. The following are recommended:

1. DOCTOR OF PHILOSOPHY for scholarship and research in musicology, theory, music history and literature, or for composition.
2. DOCTOR OF PHILOSOPHY, DOCTOR OF EDUCATION, or DOCTOR OF MUSIC EDUCATION for scholarship and research in music education.
3. DOCTOR OF MUSICAL ARTS or DOCTOR OF MUSIC for performance, composition, or sacred music.
4. DOCTOR OF ARTS for a diversified teaching competence.

   The Doctor of Arts (D.A.) degree has been developed in response to a need felt by some two- and four-year colleges for faculty members with greater versatility than that usually provided by the Doctor of Philosophy degree.†

Programs leading to the doctorate have many similarities. Among these are requirements for residence, admission to a doctoral curriculum or program, languages and/or other proficiencies, admission candidacy, and the final examination. Residence requirements for the doctoral degree are determined by the individual institution.

A. Admission to Graduate School for Doctoral Study

Admission to a doctoral program may require completion of a Master's degree, although a Master's degree program or the formal awarding of the Master's degree need not be a prerequisite.

See General Requirements for Admission to Graduate Study, p. 44.

B. Requirements for Doctoral Degrees

1. LANGUAGE PROFICIENCIES AND/OR OTHER REQUIRED SKILLS. Specific requirements are determined by the individual institution.

† Documents describing the Doctor of Arts degree have been prepared by the Council of Graduate Schools in the U. S. and by the Committee on Graduate Studies of the American Association of State Colleges and Universities. These pamphlets are available through the NASM office.

2. COURSE WORK. Institutions may or may not wish to specify in detail courses to be taken or the number of credits necessary for the doctoral degree, other than satisfactory completion of certain examinations, recitals, compositions, or a dissertation. The program of study is planned by the student in consultation with his advisor.

3. EXAMINATION FOR ADMISSION TO CANDIDACY. After proficiencies have been achieved and after satisfactory completion of the major portion of the course work, the student will take a comprehensive examination covering the major and any required cognate fields. Satisfactory completion of this examination qualifies the student for degree candidacy.

4. DISSERTATION, PERFORMANCE, OR COMPOSITION REQUIREMENT. Culminating projects appropriate to doctoral degrees in music are the dissertation, performance(s), or composition(s). Additional requirements are the prerogative of the institution.

5. FINAL EXAMINATION. A final examination is given after the above requirements have been met. This examination may be in defense of a dissertation; it may be concerned with the major performing medium and its repertory; or it may be concerned with compositions submitted for the degree.

VI. INSTRUCTIONS FOR SCHOOLS PLANNING TO OFFER EITHER A MASTER'S OR A DOCTOR'S DEGREE PROGRAM FOR THE FIRST TIME

Schools offering either Master's or Doctor's degree programs should have a qualified faculty, an adequate library and other supportive facilities appropriate to the degrees to be offered. Unqualified backing of the administration of the school and of the graduate school, the ability to provide an atmosphere conductive to graduate study at the proposed level, and adequate financial support are essential.

Institutions planning to offer a Master's or a Doctor's degree in music for the first time should inquire of the Executive Director of NASM for procedures to be followed.

MEMBERSHIP FOR NON-DEGREE-GRANTING INSTITUTIONS

The National Association of Schools of Music recognizes two distinct types of programs in non-degree-granting schools of music; pre-collegiate, pre-professional programs leading to a certificate, and general music training programs for either pre-collegiate or postsecondary students. However, the Association regards that the primary purpose of all such schools, whatever types of program they offer, should be to provide the best possible environment for musical training. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

The Association expects non-degree-granting institutions to meet the following basic criteria for membership:

1. The institution shall offer regular classes in such areas as theory, history, and appropriate repertoires of music, as well as instruction in performance.

2. The institution shall maintain a curricular program in musicianship skills at various levels according to the needs of its students.

3. The institution shall offer instruction in and opportunities for ensemble performance.

4. The institution shall maintain an enrollment sufficient to support an ensemble program and to provide a sense of musical community.

5. The institution shall have been in operation for at least three consecutive years and shall maintain its programs on a regular academic-year basis.

6. All policies regarding the admission and retention of students, as well as those pertaining to the school's evaluation of progress through its educational program, shall be clearly defined in literature published by the institution.

7. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.

8. Faculty members shall be qualified, by educational background and/or professional experience, for their specific teaching assignments. The institution shall list its faculty in its published literature.

9. The institution shall have facilities and equipment adequate to the needs of its educational program.

10. The institution shall either have library space and holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.

The Association recommends that the term *diploma* be reserved for the recognition of postsecondary level work. The term *certificate* is appropriate for recognition of achievement on the pre-collegiate level.

Guidelines for awarding of performance and musicianship certificates are available from the Executive Director of NASM.

RULES OF PRACTICE AND PROCEDURE

Membership in the Association shall be based on the extent to which the applying institution realizes its stated objectives in music and meets the standards recommended by the appropriate Commission(s). Evaluation of these accomplishments by the Association will take into consideration such factors as (1) standards of student selection, retention, (2) faculty competence, (3) facilities, (4) achievement of graduates, (5) administrative organization, (6) instructional programs and procedures, (7) library.

Outlined below are further guides to current practice and procedure of the Association.

A. Universities, Colleges, Schools of Music or Departments of Music are advised to determine their readiness to apply for membership by consulting Article I of the Bylaws, by self-evaluation in terms of appropriate curricular standards described herein and by noting the following items:

1. The school shall offer at least one complete curriculum, e.g., Bachelor of Music Education, Bachelor of Music with a major in piano, Bachelor of Arts with a major in Music, et al.

2. Having graduated one senior class, a second senior class shall be in readiness subject to examination.

3. There shall be in residence at each senior college a minimum of twenty-five candidates for the curricula on the basis of which the school is applying for membership.

4. The institution shall be accredited by the appropriate regional accrediting agency or shall be in the process of seeking such accreditation. In the case of special-purpose institutions, such regional accreditation will be required unless it is unavailable to those institutions. Instruction in fields other than music in these institutions shall be given by a regionally accredited college or university, or be otherwise accredited to the satisfaction of the Association.

B. Junior Colleges* contemplating application for membership in the Association are advised to determine their readiness to apply by consulting Article I of the Bylaws and by self-evaluation in terms of the following factors:

1. The purposes and objectives of the music department.
2. The extent and quality of the curricular offerings.
3. The number of students enrolled in the department as (a) prospective transfers to professional degree programs; (b) prospective transfers to non-professional degree programs; and, (c) terminal course students.
4. Size and qualifications of the faculty.
5. Evidence of equipment adequate to the purposes of the department.

C. Non-Degree-Granting Schools† are advised to determine their readiness to apply for membership by consulting Article I of the Bylaws, and by self-evaluation in terms of the criteria outlined herein.

D. The Association will grant membership only when every curricular program of the applicant institution (including graduate work, if offered) meets the standards of the Association.

E. Each applicant must agree to abide by the Constitution and Bylaws, the Curricula, and the Code of Ethics adopted by the Association.

F. Although only Federal and State governments shall have legal jurisdictional powers and responsibilities in matters of public law, institutional members of the Association should develop on appropriate code of ethical standards governing institutional and programmatic practices that recognize social concerns relevant to quality education.

G. Members of the Association shall not grant any honorary degree to a member of their own faculties, except upon the retirement of the candidate from active service.

H. Member schools shall carry in their catalogs a complete description of each course offered.

I. Institutions holding full membership shall observe the following procedure in instituting new curricula:

1. The institution shall present to the appropriate Commission a

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*Write the NASM Executive Director for *Guidelines for Junior College Music Programs.*

†Write the Executive Director of NASM for *Guidelines for Non-Degree-Granting Schools of Music.*

dossier on the new curriculum. This dossier should include an outline of the curriculum, as well as data concerning the faculty, library, equipment, and/or other resources necessary for its support. (For new graduate curricula, the NASM master's and doctor's questionnaires provide a convenient format for such a presentation.)

2. The Commission will make a consultative report to the institution on the basis of the dossier, giving the Commission's evaluation of the proposed curriculum.

3. The Commission will not ordinarily send visitors to examine a new curriculum, but may request the music executive concerned to meet with it to discuss the program in detail.

4. Before a new curriculum may be listed in the NASM Directory, the institution must verify the program by submitting transcript evidence for Commission review.

J. Schools desiring to make application for membership may secure the proper forms for this purpose by applying to the Executive Director.

Applications for membership must be accompanied by the appropriate fees. The schedule of fees for examination *prior to associate membership and promotion to full membership* appears below. The schedule of dues appears in Article II of the Bylaws, page nine of this *Handbook*.

Application for membership, accompanied by the examination fee in the form of a check made payable to the Association, shall be filed with the Executive Director. This schedule of fees for examination *for associate membership or for promotion to full membership* is as follows: $200 plus examiner's expense for junior colleges; $200 plus examiner's expenses for schools offering only the baccalaureate degree in music and/or music education; $250 plus examiner's expenses for schools which offer work through the master's degree, or only the master's degree in music and/or music education; $300 plus examiner's expenses for institutions which offer music and/or music education programs through the doctorate. The expense reimbursement is due and payable when requested by the Executive Director. After formal examination and recommendation by the appropriate Commission(s), and upon approval by the Board of Directors, the application shall be voted upon by the Association at the next Annual Meeting. Membership shall become effective after election and payment of annual dues.

Applicant institutions for which regional accreditation is not available will be evaluated by a visiting team normally comprising four persons: two persons to evaluate the music component of the program, one of whom shall be designated as the team chairman; one person to evaluate

the program in general education; and one person to evaluate the financial stability and business policies of the institution. Institutions in this category will also be required to bear the cost of a larger evaluation team, which shall normally be $500 plus team members' expenses *in addition to* the examination fee structure outlined above.

Although all institutions are responsible for reimbursement to the Association of expenses incurred by visitation representatives, examination fees are not required for the regular ten-year revisitation of full member institutions. However, should an institution request revisitation in fewer than seven years following the previous visitation, or should a visitation be required for the removal of probation, the schedule of fees outline above will apply.

The initial application fee for community/junior college membership is $200 plus expenses of the consultant(s). No fee is required for subsequent consultations to community/junior college institutions, but the institutions are responsible for reimbursement of expenses incurred by the consultant(s).

The initial application fee for non-degree-granting membership is $200 plus expenses of the visiting evaluator(s). No fee is required for subsequent evaluations, but institutions are responsible for reimbursement of expenses incurred by the evaluator(s).

K. JOINT VISITATIONS. When a member institution specifically requests an official NASM examiner as part of a joint visitation, i.e., with a regional and/or specialized accrediting agencies in which neither associate nor full membership is involved, the institution will be responsible to NASM for all expenses incurred—travel, lodging, meals, and in addition a per diem stipend of $25, not to exceed a maximum of $50 total stipend.

L. AMENDMENTS. The Rules of Practice and Procedure may be amended by a two-thirds vote of the membership present and voting at any annual meeting, provided a written notice of the proposed amendment be sent to all institutional members at least two weeks before the said meeting.

M. Printed recognition of membership in the Association.

1. Full members of the Association are requested to print in their catalogs and other material and publication the following statement with regard to membership in the Association:

   "The (name of school) is a Full Member of the National Association of Schools of Music."

2. Associate members of the Association are requested to print in

their catalogs and other official publications the following statement with regard to membership in the Association:

"The (name of school) is an Associate Member of the National Association of Schools of Music."

3. Community/Junior College members are requested to print in their catalogs and other official publications the following statement with regard to membership in the Association:

   "The (name of school) is a Community/Junior College Member of the National Association of Schools of Music."

4. Non-degree-granting members are requested to print in their catalogs and other official publications the following statement with regard to membership in the Association:

   "The (name of school) is a Non-Degree-Granting Member of the National Association of Schools of Music."

5. In any advertising carried by an institutional member of the Association, such member is limited to making mention of this Association by using the phrase — "Full Member (or Charter, Associate, Community/Junior College, or Non-Degree-Granting, according to status) of the National Association of Schools of Music."